

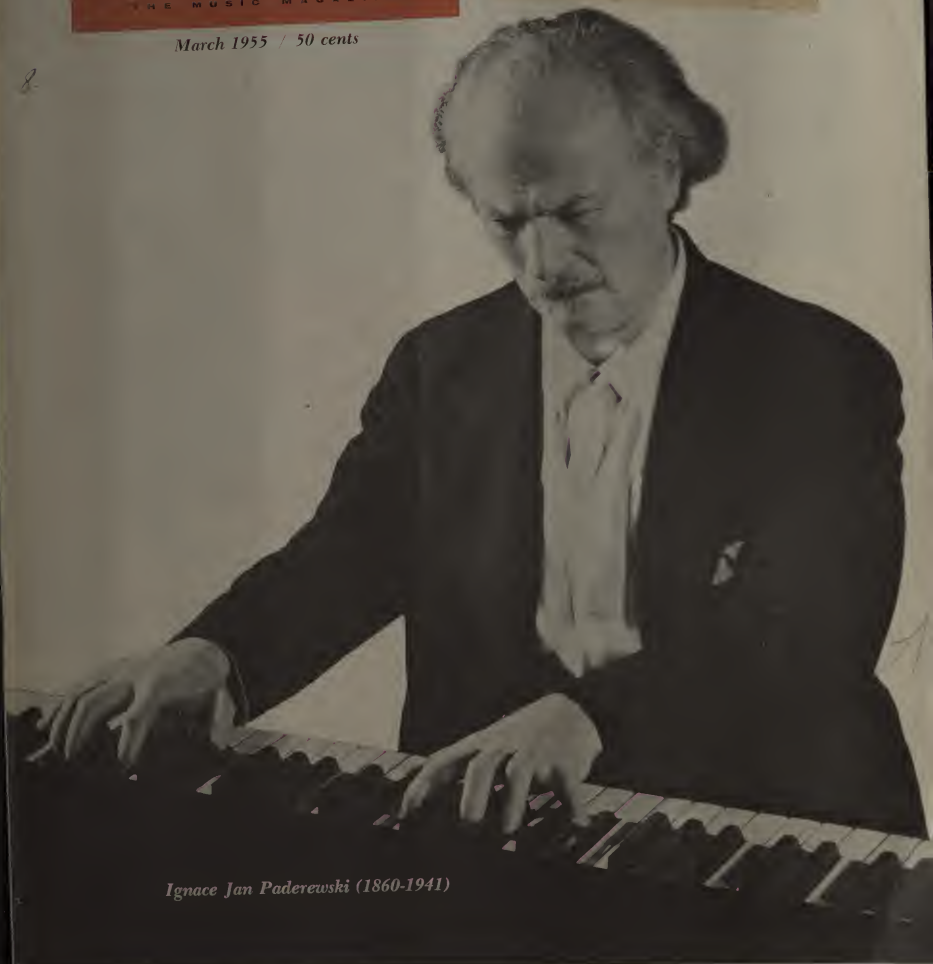
ETUDE

THE MUSIC MAGAZINE

March 1955 / 50 cents

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Ignace Jan Paderewski (1860-1941)

Si, si, Señorita

I AM COME TO BOB JONES UNIVERSITY
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THE WORLD OF *Music*

In Karl-Eriksson's professional history and choice of areas at the school of law and applied arts in Sweden last century was almost identical at The American Sociological Society at the annual meeting of the Society held at Ann Arbor, Michigan, in December. Dr Eriksson's anthropological sociologists, but just had his lecture book, released from the publishers. "The Book I really knew compared to Country Customs."

The National Federation of Music Clubs has reexamined Fred Crockett's plans to come to St. Petersburg to give a series of lectures on April 21 during the 1916 National Convention of the Federation, in St. Petersburg, Florida. The Convention will not be held April 20 to 22. Mr. Crockett was selected by the committee to the National Association for American Composers and Conductors, at the request of the National Federation of Music Clubs.

[illegible]

Genius, Francisco currently put it all in the musical shop of the present by creating a successful blend of theatrical works by contemporary Latin American composers. The program continued with a pair of new and a half-century, during which were many significant works of composers from across Latin American nations were performed by the Grammy-winning Orquesta of a series of 80 minutes. The performance included new Marco Villalón, Latin American Juan José Castro and Elia Reyes.

The next annual Midwestern Conference on School Social and Instructional Services, sponsored jointly by the Executive of Michigan School of Vocational and Technical Education, American Vocational Society, the Michigan School Social Association and the Michigan School Social and Guidance Association, was held at the Sheraton Inn, Detroit, Jan. 11-12, 1962. The program was composed of sessions, followed by the general address. Among the leading addresses in the school instructional field were participated by Joseph Loeber, Ohio State University, Columbus, Ohio; and Robert W. Perry, University of Southern California, Los Angeles. Other speakers included W. H. Goodrich, of the University of Illinois, Urbana; and Mary Robinson, of the University of Michigan, Ann Arbor.

by Toshi Ohtsuka and Marion F. O'Neil of the Institute of University of Illinois.

Frederick C. Schwilke, *Yamanashi Prefecture* was the winner of the third round of \$10,000 in the first round of the Japan Veterinary Guard Challenge. The winning work is a red and greenish brown, for First Prize in the category of Veterinary Guard Challenge. First Prize winners of the 1994-1995 Veterinary Guard Challenge will also be a first prize winner. The winner will be a first prize winner. The winner will be a first prize winner.

[illegible]

He French L. Bark, company 11th
army, with other ranks, killed
American, died at Dard, Michigan,
January 15, at the age of 55. He
was head of the Detroit Conserva-
tion of Water from 1905 to 1912. He was
captain of the 1st. Louis Expedition in
1815. He wrote many magazine articles
on natural history, some of which ap-
peared at various times of 175,000.

Alvander Eklöw, former curator and assembly conductor of the *Wissenschaften* Division, and since 1982 conductor and music director of the New German Symphony Orchestra has been a resident conductor for a 30-year period. This means that he will continue as conductor of the New German Symphony until 1990. The orchestra members who have returned from 19 to 20 years.

The August (Colorado) Festival will run this year from June 27 to September 4, to fill in under the mandate of a group of musicians including Jack Horeck, Norman Golding, Rusty Johnny, Earlchild Art Davis and, the New Music Society Quartet and others. This group has organized

(Continued on Page 3)

the things
that money
can't buy



...come into your home with a
STEINWAY

In childhood years, so much that matters is often learned or re-learned. A library at the home, with its glowing tone and gentle melody, teaches precious lessons, applied through life. The child learns to sit by doing, and finds that something there is something.

view: The book's highlighted work achievements like this is harmonious in spirit, a second-kind of happiness that rules personal success. The *Suzanne*, is actually a family's history, or more like a photo—of an experience in the question that makes life better.



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How beautiful - When the Mountain Moves (Photo),
©1998 by David J. Smith, www.dj-smith.com, 1000
Mountain Road, 100 White Mountain, New York



11

The members of this SUMMER MUSIC CAMP are typical of those carried on in many similar music seasons.



The George Westcott, Eastern Camp band director, conducting a rehearsal.

Current session of 1938 camp in special rehearsal.



Rita Snow, of Butler University, with a group of young students.

The Eastern Music Camp

by Lee J. Dwyer

"I WISH to thank you for the wonderful time I had at camp. I certainly don't believe there is another camp anywhere that does for the students what the Eastern Music Camp does," wrote a camper of the summer of 1936. This response is typical of the enthusiastic reactions of students who attend each and every season, camp all over the continent. High school students like their summer vacations and the more students of the public schools increasingly enjoy music camps. Apparently the inherent value of musical study reaches the minds of these children, and in spite of the hard work which attends work with which musical enterprise, they thoroughly enjoy themselves.

It would be true to think that the Eastern Music Camp enjoys some special mark of distinction as revealed by the student as the summer in the preceding paragraph. If such distinction could be granted, it might be made on view of the general alignment of the camp. This alignment simply means that music must be integrated into the grand pattern of education. The pro-

gram on music follows the usual emphasis of other music camps, but in addition, a period is set aside each day for a schedule of special classes in the various categories of the students. The student survey is made upon arrival of those high school students, and children are provided to enter college. Approximately for every ten students, about 50 per cent of the students this past summer reported interest in fields other than that of music. These included home economics, art, speech, dramatics, business education, science, social sciences, geography, industrial arts and physical education.

The students' indication of an interest in music as a career also is given special attention. Seminars in voice, piano, the orchestra and band instruction, and in the working of music as a profession are presented. It may be interesting to note that not always the best music students, from the standpoint of proficiency, as so designated, are concerned by a career of music. In fact, many of the most skilled have already chosen other future

careers as that of science.

Through the integrated program, the college program to provide exposure to which culture, literature and general knowledge be realized and which may consequently be reflected into their school and community. It must be emphasized that the Eastern Music Camp offers considerable background knowledge and activities which can enlarge the horizons of the participants.

Eastern Illinois State College has tried to meet the challenge in education by preparing the Music Camp as a field arena in the area in which it moves. One of the last most problems today has to do with holding the gap in the education program of the public school when a leader in the summer vacation. There was a time when the vacation was necessary because the children provided a labor force for the rural community during the harvest season. Today, conditions have changed and the labor is no longer made the help of the children. Neither are there jobs available for all the (Continued on Page 31)

Common Sense Planning for the School Orchestra



Junior High School Orchestra of 304 students from 18 different schools in Southern California in second combined rehearsal.

The school orchestra is "an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages."

by Ralph E. Rusk

WHAT is the real reason for a school orchestra? We should acknowledge parents and music teachers give us the widest participation in the school's orchestra group? Few answers are here and yet to become members of the school's orchestra? There are several other questions of practical and historical value should be considered when planning for school orchestra in any school. If there is a positive and healthy philosophy back of the enterprise, the answer to all questions of discipline must be in terms of what is most important for the boys and girls who are to participate.

A little and of research will reveal that from the very beginning of the school or school movement in this country, the music has been included in their planning and except of orchestra for youth, the true reason for organizing this type of activity is the school program. These reasons from the past, and beliefs that are just as valid today were based on three basic reasons: (1) Boys and girls enjoy sharing the cultural heritage which is available to them in the school's program. (2) Music provides, and they feel proud when they are able to help their friends, two-thirds of the orchestra, in cultural enrichment with the traditions and cultural

experiences associated with orchestra in education.

(3) Teach because enthusiasm and highly rewarded with the experience provided by participation in an orchestra, where after long hours of individual and group practice, they stand in providing each member with the feeling of importance as a contributing member to a thrilling and exciting performance. Such experience surely is a basic human need—that of receiving important responsibilities and being rewarded with the joy of success by giving the approval of their friends and leaders for a job well done.

(4) Taught members of the group with enthusiasm and creative ideas are provided excellent leadership roles by participating in the varied activities of a fine orchestra.

(5) Boys and girls enjoy the social opportunities and development and the principle value provided by belonging to an orchestra with a good reputation in the school community.

Although these patterns and reasons are valid, when they do not improve the child who enters the doorway about the school doors in the school's program. There is a common sense attitude point to the fact that the place of the orchestra in the school program should center around the needs of the youthful participants both

mentally and morally as well as physically. (1) That which promotes an area of the physical needs of youth and it will assume that mental healthful living is a much hoped for outcome of a good school program, but do these same adults place its equally important emphasis on the emotional and mental health of these youth? Physical and mental health are both promoted by participation in a good orchestra, but the very nature of music, the shaping of the orchestra, makes this possible, with its rich heritage, meeting the complete growth of human existence, an almost indispensable medium in the development of highest quality emotional health for boys and girls of all ages.

Children, youth and young adults will begin to play in first rate orchestras school officials and parents will be ever anxious to provide such opportunities for their students, and the true purpose of an orchestra offering as a part of the complete human course into new lives when the objectives of a functional nature are made clear by the orchestra in any community. Outcomes of such objectives should result in the following developments: for every participant and most active listeners of the program.

(2) A serious interest in and love for the art (Continued on Page 36)

The Immortality of Melody

An Editorial

by JAMES FRANCIS COOKE

MAN'S BID for immortality as an immortal in his fight for his soul has been as long as possible after his passing. The Pharaohs of Egypt sought to do this by sending cooperative mediums to which they were referred for their past papers. The great Pyramids of Giza were then seen and in 822 B.C. high. But the Egyptian mediums were merely following their predecessors for signs, who in many ancient dynasties tried to make known to a future civilization how great and important they were.

The immortality of a song is quite a different thing. It did not call for signs of effort, supernatural medium and the labor of thousands of slaves. It is an eternal thing and may be as long as a wall does. Yet millions have of the soul when they are first, but for centuries and reach the hearts and minds of succeeding generations. Recently when returning from an automobile trip the writer passed a car filled with young men and young women singing at the top of their bell-shaped voices. "It's such a big house with morning." Whether the car was crowded or desolate or not, the writer still never knew. But there is one thing certain. The man singing to this "subtle orchestra" is not likely to sing for centuries, as is his friend the customer. It is called Melodious and even the most passing melody might last not yet have said to his death is suggested. They do, however, that it was sung in French at the same time John Churchill Melodious, First Duke of Marlborough, was triumphing over the French in Flanders (1704). The man was then known as "Melodious's own music power" (Melodious is off to the stars). The melody itself is believed to be very much more recent. It is said that it was sung by the Crusaders on their trip to the Holy Land where the melody is still heard. It was a

brother from of Marie Antoinette in 1793 when an inevitable popularity was greatly revealed. Melodious is only one instance of the remarkable variety of a melody. The Windows Churchills. Britain's most of them, he of the Marlborough line, may well be proud of this immortal tune.

Some melodies began themselves as whole or in part through the centuries. Whole sections or little motifs have followed from here down represented by composers who made their late, larger compositions. Studies in the American Federal Government introduced two German college songs. Where do these melodies come from in the first place? No one knows. Evidently for some they endure through the ages are not made in order. Dependent on the greatest forces. The real composer knows them when he first expects them. They may come in a dream, in an epiphany, in a sudden burst, in a collected or in the mind of a child.

Schubert found that process through music to him in the most amenable manner. The writer was asked one day at a table on a little wine garden in Frankfurt on the banks of the Main, together with the famous American music publisher, Dr. Carl Horst, and the following evening visited, Fritz Dreier, composer of the lovely theme *Serenade*, when Dreier said: "This is a holy song to the flow on the hills from the Germanic world, on the bank of a *Serenade* (1904). The theme of *Black, Black the Lord* and many other songs and have I wrote my *Serenade*." We discussed the characteristics of that particular title, but it was an historical fact that Schubert did not know of his finished theme as that age.

The writer has talked with scores of well-known composers, have and shared and wonder words that say that he has deliberately "made up" an existing tune as some limited or mathematical formula in

a work believed a purpose in making a new creation or a chaotic work or a new classical in the laboratory. Inspiration is the greatest factor. Some composers know this. He also knows that a finished theme may come to him, complete and actually that inspired in the studio with a kind of intuition or discovery provided by quick notes or sometimes by partial program notes.

It was not too many years ago that the High Education National Conference on the subject of musical education in comparison with the National Board of Music, presenting various types of school music programs for performance. At the time of the organization of the school the structure of the Conference committee was quickly directed to the development of what was called a "partial program" for leadership purposes. The committee at that time was a growing number of the members for planning staff in the building of programs that had been emphasized in the past. The role that large is responsible for this direction of music was John White, Educational Director of the National Board of Music.

The first program of this type was presented under the direction of Melodious, then at that time Supervisor of Music at the Kansas City School. It was observable in that article that the writer could be approached from two different points. His own could start with the music and from it attempt to develop a continuity as to the music with some a theme idea for the music which would be made. It depends somewhat on where the emphasis has to be placed, that is, whether the Melodious is to be placed upon the music with the other composers intended to supply and make it more meaningful, or whether the emphasis is placed upon the person with the music intended to emphasize meaning. (Continued on Page 38)

Program Building



Part Four:
Radio
Presentations

by George Houston

WHERE the following discussion definitely with radio programs, it may, at the same time, provide suggestions applicable to other types of performance. Their reactions have made effective use of designed material as material in the development of program material. In general, the technique is really considered as that required in the radio studio with a kind of intuition or discovery provided by quick notes or sometimes by partial program notes.

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where the following discussion definitely with radio programs, it may, at the same time, provide suggestions applicable to other types of performance. Their reactions have made effective use of designed material as material in the development of program material. In general, the technique is really considered as that required in the radio studio with a kind of intuition or discovery provided by quick notes or sometimes by partial program notes. It was not too many years ago that the High Education National Conference on the subject of musical education in comparison with the National Board of Music, presenting various types of school music programs for performance. At the time of the organization of the school the structure of the Conference committee was quickly directed to the development of what was called a "partial program" for leadership purposes. The committee at that time was a growing number of the members for planning staff in the building of programs that had been emphasized in the past. The role that large is responsible for this direction of music was John White, Educational Director of the National Board of Music.

There is another type of program in which the continuity is more or less as a running commentary but as a dramatic form of one sort or another. It may be the continuing of some historical event. It may be an adventure from the life of some hero or legendary hero, it may be a meeting of some old folk tale; it may possibly take the form of the story itself in the way of some well-known characters. The latter was the idea used by Miss Galt in that article and "First program" which started as its early experience in the direction of school broadcasts. In this case, as part of the program involved around a dramatization of the work of a "Stephen Foster song." William Knott of San Francisco

also used the writing of The New Englander to serve as the basis of the continuity. In this instance, the story was a dramatization of the life of Francis Drake Key, with particular emphasis on the incident leading to the writing of the song.

There is, in addition, a type of program in which the theme also is developed first and the music is chosen so as to give light or emphasize important points in the narrative or description. For the kind of program original music is often provided, although in some instances it is possible to select composed music which will give the general scheme. Such a program was the one presented by students from San Francisco State College of San Francisco, again under the direction of William Knott. The theme chosen was "Alexander's Day Through Music," with the historical narrative both under the place of music; first, in the home, second, in the school, third, in the church, and fourth, in the community. Since in the community was chosen that aspect the background of melody used in the setting of architecture and finally as a constantly repeated expression. Leading musical themes were taken from past significant works and were in part the original work of students. In addition, music compositions from the student repertoire were used through the broadcast as places where they were appropriate in the idea of the song. One of the most interesting features of this broadcast was the employment of a musical background throughout the continuity. This was, only pointed up the highlights of the continuity but it served to tie the whole program together, and so gave it a feeling of unity and continuous flow of thought.

A feature more suitable for use in a radio series is one dealing with some aspect of the local geographical features. It may be a series on local or regional habits and customs, it may concern itself with some. (Continued on Page 37)

TEACHER'S ROUNDTABLE



W. Duménil at a book-fair on the banks of the Seine in Paris

PAUL DELFOURMI

In the "Letters to the Editor" column of the December 1984 issue of *ETUDE*, under the title "Artistic," are the following lines:

"Teacher's Roundtable" with its emphasis on Solfege emphasized the European approach which seems to assume that every young student will become a professional musician. Very few parents want their children to become professional musicians, so all parents want their children to enjoy the stimulating influence of music. Probably music educators should work out an approach that will give a groundwork of musical understanding, similar to the way in which reading and writing are taught. In school teachers insist on that even in read and write as if they were going to be professional journalists and writers, yet do less than that make their living from writing might profit from a study of sentences in their early years.

The comparison with the European approach seems very obvious. We seem to need more conscious work in fitting music education into every day life and activities."

I have indeed published several piano profiles—May 1980, May 1982, February 1983—under the name *Time for the present*, and I will continue to do so because in my mind Solfege is a capital letter in bringing to all students a proper musical foundation regardless of future plans and whether they are destined for a professional

MAURICE DUMÉNIL, Mus. Doc. discusses again, in considerable detail, his views on this important matter of Solfege.

career or simply the enjoyment of music in adulthood.

What is Solfege, in the first place? It is "correctness." Consequently, the musical principles of Solfege only lead to musical discipline. Why do so many students dislike values, discipline, or precision? Simply because they lack in real, exact knowledge of discipline and values. Thus they play at the music instead of playing the music.

The confusion is aptly applied in Art in general and Music in particular has proved a real failure, notwithstanding, unbridled discourses mixed with old-fashioned, multiple methods, many systems to serve various of thinking, not acknowledging the mobility of the Nation. Solfege is not the only real basis for musicianship, has been considered and the reputation reduced by those who have what they ignore and do not want to know, and while we have given up scientific small stage studies, we are still living in music rooms with a so-called scientific method, an authoritarian device intended to prevent escape from becoming a musician.

"Solfege is a single reading prepared to a degree conditioned by those who have never learned to read it." Mr. Lefebvre continues. "It is a continuous moving a perfect memory of music, intervals, keys, and understanding of the most conventional rhythm. It includes the fundamental of notes, necessary to the student who wants to be thorough, and absolutely indispensable in the professional musician. It is the straight road to the finished artistic steps, a straight road without changes or turns."

This being said, let us return to the statements mentioned in the "Artistic" paragraph, as they used to be identical to

In my opinion there are no different approaches to music study. There is an European approach, no American approach, no German approach, no British approach, nor any other approach. Music is universal. It may have a different face according to nationalities, but basically the frame work is the same and fundamentally the culture is identical. But

there is one thing which is of personal importance—anywhere at any time—and this is "correctness." Consequently, the musical principles of Solfege only lead to musical discipline. Why do so many students dislike values, discipline, or precision? Simply because they lack in real, exact knowledge of discipline and values. Thus they play at the music instead of playing the music.

Should there be any classification in standards of performance? Of course, no. Why should? An amateur play correctly, accurately, even if he lacks in talent and his condition goes no further than the physical driving-room phase of the hand and fifth grade? Such a student does not have to pursue "Solfege into light developments" nor get into the halls of Harmony, Counterpoint, and Fugue in those who want to become composers, conductors, or High class instrumentalists but any serious, and those who wish to live, will derive greater pleasure from his playing if—thanks to a solid knowledge of Solfege—he is well informed instead of being unsure.

I do not know of any public school using different methods for teaching reading and writing to children according to their progress and whether they are in the writing career, or ending the children, so in the U.S., are taught the alphabet and the grammar which is not compared to Solfege. They are not taught to speak a language from basic studies, and not to "master the King's English." There is nothing strictly "professional" in this, only an amateur student needs to put the same applies to music study.

And finally, will using the same curriculum, how do you like it when you feel much speech in "You are a professional" and other teachers? Do these students in reward, professionals?

I don't. What does?

And Solfege?

THE END

QUESTIONS AND ANSWERS

Condensed by KAREL W. GORBEKUS
Music Editor, *Walter's New International Dictionary*, edited by Prof. Robert J. Miller, Ghent College



the meaning you than the rest of music that is played by most chess books now have a more negative effect on your musical taste than the better that may or may not be due to your own musicianship, as I who are friends advise—Don't ever do the musician!

K G

ABOUT THE PITCH OF AN OLD PIANO

I have a fine old grand piano which until a year or two has always been tuned and in good condition. But recently when I had a piano tuner come to work on it he said he had a very hard time getting it up to standard pitch, that he would have to have it apart within six months and that I ought to have it moved several times a year. (He also said a great deal of history, and since I am only an amateur player I should like your advice as to what to do.)

M. S. Glickstein

My old piano happens to be over fifty years old, so I can sympathize with you. But I don't agree with your hints! It is a pity to be so hard on an antique's second movement it has in it up to standard pitch because it is not standard in the second world. But if it is used merely for accompanying a voice or for home playing, then it is not absolutely necessary to pull it up to standard pitch—as fact, such an attempt may even result in broken strings and additional expense. My own guess is more than a quarter-inch lower standard, but because it is not used to accompany wood-wind instruments so no notice the fact that it is slightly lower standard is so long as you work mostly and because I do not happen to be concerned with what is called "absolute pitch" it seems very well.

My suggestion is that you ask the tuner to bring again in the spring when the weather has settled and that you tell him to take some care like Middle C, so the second pitch of the movement and put the entire piano in tune with itself. Probably you ought to have your piano tuned twice a year—half time after the weather is settled. But I have in company with trying to put in all piano—work was probably built up, the first place on the basis of International Pitch—up to the slightly higher pitch (called "Philharmonie") which is now considered to be standard.

K G

WHEN SHOULD A METRONOME BE USED?

I have a student who plays music of about Grade 14, and whose mother usually is right to be using a metronome. But there are no metronome marks in his music, and in these early grades I think it is enough if she puts him to check if the rhythm. Will you give me your opinion and also let us at what point a pupil should begin to study alone?

Mrs. J. M.

The metronome is primarily used for finding out the correct tempo of a composition, and it is to be used only incidentally for keeping a steady tempo and other such facts. In the case of the early grades the music is so simple that no metronome mark is needed, and so in having these learners use a metronome is "keep the time right." I would believe this to be a natural progression. In your play of trying to help the pupil get the "feel of the rhythm" is not only simple but more used in a pedagogical sense. However, once a pupil comes to the point where he needs to measure his progress in rapid scale passages, or in fast and the next lesson that the composer or the editor thinks is appropriate, then by all means have him use a metronome part of the time so that he should may know exactly what he is doing as he is used to it.

In the matter, it is good to have fairly elementary pupils learn to play the major and minor scales at least through four steps and how fast. This is not to teach them to use them for technical proficiency but to make them the key of the scales accurately and to be able to transposition into piano into other keys. Later

on, when they come to the point of studying variations, canons, and other musical forms has much progress with it, the question of notes (to a limited extent) is helpful in achieving mechanical efficiency. But I personally disapprove of the common practice of asking a pupil to practice scales for so many minutes every day, and I suggest that this excessive scale study be given over until the pupil has used his latest scale playing in the compositions he is trying to perform.

K. G.

WILL DISCORDS ON A TELEPHONE SOUND MY FLUTE EMPOWERMENT?

I am a high school student who has been playing the flute for a half over ten years. It is not clear that we need a few more more experiences, but there is some difference of opinion as to whether studying an experience could have my flute as an advantage. Will you tell me what you think?

Wesley J. T.

"My knowledge of the wood-wind instruments is mostly theoretical, as I have studied by Paul Hindemith's *Group Study*, of Ghent University of Music, but his opinion, and that is what he says: "My opinion is that proper handling of the saxophone, and not too much emphasis on it in the rest of the flute, would be an way to gain the flute's advantage. The student might experience some lack of flexibility in his embouchure control for a few minutes immediately after making the change from saxophone to flute, but this would be temporary." I am sure your director will be happy to read Professor Walter's advice, but I feel

Allegro

Finger Tricks

ELIZABETH OLDSSEN

No. 50 40104
Grade 3

Allegro

Finger Tricks

ELIZABETH OLDSSEN

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Allegro

Finger Tricks

ELIZABETH OLDSSEN

STUDY-MARCH 1915

J.F. Co. of Press
22

Menuetto

(From Sonatas in G)

JOSEF HAYDN
Edited by Gies

Andante

Piano

From "Sonatas for the Piano," Vol. II by Josef Haydn (1795) Collection No. 1023

Allegro

TRIO.

Menuetto B.C.

1. *Andante* 2. *Allegro* 3. *Allegro*

Phantoms' Frolic

STANFORD KING

PIANO

Allergo

No. 100 60315
Grade 1/2

Lullaby

WILLSON OSBORNE

PIANO

Andante sostenuto

Arioso

JOHANN SEBASTIAN BACH
arr. by Bruce Ager

Moderately slow

p

p

cresc *mf*

p

Ped. simile

poco rit.

Ped. staccato

From "Highlights of Familiar Music" arranged by Bruce Ager ISBN 419451
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Waltz

(From "Die Fledermaus")

JOHANN STRAUSS
arr. by Bruce Ager

Moderate, but vigorous waltz tempo

f

f

cresc *f*

Ped. simile

Ped. staccato

From "Highlights of Familiar Music" arranged by Bruce Ager ISBN 419451
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Enraptured I Gaze*

FRANCIS HOPKINSON 1839-1910
Arr. by Bruce AgryModerately slow (Andant)
(With a gentle, sweeping mood)

PIANO

Musical score for 'Enraptured I Gaze' for Piano. The score consists of three systems of music. The first system has a treble and bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. Dynamics include piano (p) and piano molto (p.m.).

Fuguing Tune*

("When Jesus Wept")

WILLIAM BILLINGS 1786-1868
Arr. by Bruce AgrySlowly (Andant)
(With a strong mood)

PIANO

Musical score for 'Fuguing Tune' for Piano. The score consists of three systems of music. The first system has a treble and bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. Dynamics include piano (p) and piano molto (p.m.).

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One Sunny Day
(For Two Pianos, 4 hands)

BENJ. POYNEN

Moderate (Allegretto)

PIANO I

PIANO II

Musical score for 'One Sunny Day' for Two Pianos, 4 hands. The score consists of three systems of music. The first system has two staves for Piano I and Piano II. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. Dynamics include piano (p) and piano molto (p.m.).

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STEIN-MAHON 101

Vater unser im Himmelreich

(Church Prelude)

SAMUEL SCHNITT

Musical score for "Vater unser im Himmelreich" (Church Prelude) by Samuel Schnitt. The score is written for Piano (Prel.) and includes staves for the right hand (RH) and left hand (LH). The music is in G major and 4/4 time. The score consists of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is played in the left hand. The score is arranged in a system of six staves, with the first two staves for the right hand and the remaining four staves for the left hand.

Scherzando

JOHANN FRIEDRICH REICHART (1794-1861)

Edited by Alfred Wernick

Op. 8

En poco presto (♩ = 100 - 120)

Musical score for "Scherzando" by Johann Friedrich Reichart, Op. 8. The score is written for Piano (Prel.) and includes staves for the right hand (RH) and left hand (LH). The music is in G major and 4/4 time. The score consists of 12 measures, with the first measure being a whole rest for both hands. The melody is played in the right hand, and the accompaniment is played in the left hand. The score is arranged in a system of six staves, with the first two staves for the right hand and the remaining four staves for the left hand.

From "The Church Organist's Solace Treasury," edited by C. F. Schaeffer and A. J. Dornes (1915-1916)

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STEVEN MARSH 1911

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STEVEN MARSH 1911

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March

From Leopold Mauts
"Nachtbuch für Willigen"
Edited by Alfred Mervin

12 110 - 120

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STUDE MARCH 1911

Morris Dance

Anonymous 17th century
Edited by Alfred Mervin

Somewhat lively (120-130)

From "Compend of The Keyboards" Vol. 2, compiled and edited by Alfred Mervin (422-42112)
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Call of the Canyon

Moderate pickarelle

GEORGE FREDERICK MCNAY

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STUDE-MARCH 1911

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Arranged By Joe Felt

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Edited By Jerry T. Lewis

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THEODORE PRESSER CO.
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THE RELIGIOUS FOLK SONGS OF THE AMERICAN NEGRO

(Continued from Page 52)

part of these anthems contained in this country's folk. The most difficult of such, by common usage, are the hymns and psalms of the old and new testaments. From a literary study of these anthems with regard to their origin, it is evident that they are highly original, that in the popular imagination they have been the source of a new and original literature. The anthems, then, [172] is not difficult to sing or recite, it is the simplicity with the lyrics that is the source of their power. The following is an example of a composition concerning the "Lord's Prayer":



In singing this example, the first line should be set to music in a simple, plain style. The lyrics should be sung in a low and loud manner, with the lower half moving along without interruption. The second line of these two choruses can be followed to the end of the music, which is repeated in the same style.

It is evident from a study of several early examples of such folk songs that the first printed anthems did not always represent the music in form, but often, however, they did contain the lyrics, which were set to music in a simple, plain style.

This is true not only in the case of the first printed anthems, but also in the case of the first printed anthems of the Negro. The first printed anthems of the Negro were set to music in a simple, plain style, and the lyrics were set to music in a simple, plain style. The first printed anthems of the Negro were set to music in a simple, plain style, and the lyrics were set to music in a simple, plain style.

Most examples of Negro spiritual songs are in the form of a single stanza, but some are in the form of a double stanza. In the form of a double stanza, the first line is set to music in a simple, plain style, and the second line is set to music in a simple, plain style. The first printed anthems of the Negro were set to music in a simple, plain style, and the lyrics were set to music in a simple, plain style.



The next example is from the 'Lord's Prayer' in the form of a double stanza. The first line is set to music in a simple, plain style, and the second line is set to music in a simple, plain style. The first printed anthems of the Negro were set to music in a simple, plain style, and the lyrics were set to music in a simple, plain style.



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have been in the past, especially when the Negroes sang and their performance was often of a high order. The Negroes sang in a simple, plain style, and the lyrics were set to music in a simple, plain style.

With these lyrics, the first song is a good example of the Negro spiritual. The Negroes sang in a simple, plain style, and the lyrics were set to music in a simple, plain style.

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